

edward johnson building
faculty of music
university of toronto



THE UNIVERSITY OF TORONTO SYMPHONY ORCHESTRA

OTTO-WERNER MUELLER, CONDUCTOR

CAROL LYNN FUJINO, VIOLIN

MACMILLAN THEATRE

8 P.M.

SATURDAY, MARCH 30, 1985

PROGRAMME

Introduction to "Khovanshchina"

Mussorgsky
(arr. Rimsky-Korsakov)

Violin Concerto in D Major

Tchaikovsky

Allegro Moderato
Canzonetta (Andante)
Finale (Allegro vivacissimo)

Carol Lynn Fujino, violin

- INTERMISSION -

Symphony No. 1 in C minor, Op. 68

Brahms

Un poco sostenuto - Allegro
Andante sostenuto
Un poco Allegretto e grazioso
Adagio - Piu andante - Allegro non troppo,
ma con brio

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Tonight's concert is being recorded for future broadcast on CJRT-FM

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The Faculty of Music cordially invites you to attend other events in the Edward Johnson Building. Throughout the year there are many recitals by Faculty members and students as well as orchestral, band, choral, jazz and opera performances. Information is available in the Calendar of Events, which may be picked up in the Main Lobby near the Box Office. For information telephone 978-3744 or 978-3751.

Contributions for the scholarship or operating funds (payable to the University of Toronto and directed to the Faculty of Music) are most welcome, and are eligible for an income tax receipt. Please address donations or enquiries to Professor Carl Morey, Dean, Faculty of Music, University of Toronto, Toronto, Ontario M5S 1A1. Telephone 978-3761.

Percussion

Michael Bakan, Toronto
Bill Brennan, St. John's, Nfld.
Chris Burrell, West Hill
Michael Côté, Guelph
Trevor Tureski, Sarnia

Apprentice Conductor

Philip Headlam

Orchestra Management

Bruce Alcock
Laurie Bassett

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Coming Events

- March 31 U of T JAZZ ENSEMBLE - TOMORROW AFTERNOON!
Phil Nimmons, Director. Big Band Sounds and the
U of T Jazz Choir. 3 pm MacMillan Theatre
Tickets \$5/\$3 students, seniors. 978-3744
- April 1 UNIVERSITY SINGERS
Michael Coghlan, Conductor
8 pm Walter Hall - Free
- April 2 CONTEMPORARY CHAMBER ENSEMBLE
Robin Engelman, Conductor
8 pm Walter Hall - Free
- April 3 GREAT COMPOSERS OF THE 20th CENTURY
Student Chamber Ensemble conducted by Chan Ka Nin
1.10 pm Walter Hall - Free
- April 4, STUDENT CHAMBER ENSEMBLES: String Quartets from the
11 studios of the Orford Quartet.
2.10 pm Walter Hall - Free
- April 11, OPERA EXCERPTS
15,17,21 8 pm MacMillan Theatre
\$3 at the door
- April 14, BEETHOVEN SONATA SERIES: The Complete Cycle
21,28 Lorand Fenyves, violin; Patricia Parr, Piano
3 pm Walter Hall
Series \$25/\$15 students, seniors: Single tickets
978-3744

OTTO-WERNER MUELLER was born in Bensheim, Germany and his musical studies began at the Musisches Gymnasium in Frankfurt. At age nineteen, he was appointed Director of the Chamber Music Department for Radio Stuttgart, founding and conducting the renowned Radio Stuttgart Chamber Choir. He emigrated to Canada in 1951 and in Montréal worked for the CBC as conductor of opera, ballet, and symphony. He taught at the Montréal Conservatory and in 1965 conducted the Emmy Award winning CBC production of the Barber of Seville. He has been a guest professor at the Moscow State Conservatory and conducted the Moscow, Leningrad and Riga Symphony Orchestras. He is presently Conductor in Residence at Yale University, where he teaches conducting to a limited number of graduate students, is Musical Director of the Philharmonia Orchestra of Yale and the graduate orchestra of the Yale School of Music. Mr. Mueller continues to make guest appearances with major orchestras in the United States, Canada, and abroad. This is Mr. Mueller's fifth appearance with the University of Toronto Symphony Orchestra.

CAROL LYNN FUJINO is a third year performance major at the Faculty of Music, where she studies with Steven Staryk. She performed the Tchaikovsky Violin Concerto in D Major with the McMaster University Symphony Orchestra in November 1984, and has been a soloist with the Hamilton Philharmonic on their school concert series. Next season Miss Fujino will be a soloist with the Toronto Symphony on the Seagram Pops Series, December 14 and 15, 1985.

The Faculty of Music acknowledges with gratitude the generosity of Henry Galler Incorporated in providing the Faculty with new Hitachi video-recording equipment.

PROGRAMME NOTES

Introduction to "Khovanshchina"

Mussorgsky
(arr. Rimsky-Korsakov)

Modest Mussorgsky's composition of his opera Khovanshchina was cut short by his death in 1881, upon which all his manuscripts and sketches were brought in a mass to Rimsky-Korsakov that he might set them in order. Khovanshchina was an almost completed vocal score, so it was Rimsky-Korsakov's task to orchestrate, as well as revise and restore the score. The opera is a musical folk drama about the religious and political strife of the late 17th and early 18th centuries in Russia. The hero is not a person, but a nation: it is an opera of the Russian people. The Introduction was entitled "Dawn on the Moskva River" by Mussorgsky and is a musical landscape painting of Moscow at sunrise. It is dominated by a typically Russian melody which is heard in five variations. It was first performed in 1886.

Violin Concerto in D Major

Tchaikovsky

The violin concerto was written in 1878, while Tchaikovsky was in Switzerland, recovering from the lows of a disastrous marriage and the highs of the tremendous achievements of his fourth symphony and his opera, Eugene Onegin. Adolf Brodsky first performed the concerto in Vienna in December, 1881. Leopold Auer performed it many times afterwards, and taught it to his pupils, Elman and Heifetz, and the piece slowly became part of the standard concerto repertoire. There are some similarities to the Beethoven concerto, partially in style, as well as some passage work. Also, the first movement cadenza comes at the end of the development section, exactly as in the E minor concerto of Mendelssohn. However, this concerto is a giant in its own right. The first movement is elegant, lyrical, brilliant. The second is beautifully melodic, depicting, perhaps, Tchaikovsky's burning love for his homeland, Russia. The finale is athletic, with a gypsy-like solo line which is difficult, both technically and stylistically.

Symphony No. 1 in C minor, Op. 68

Brahms

In a way, the first symphony was the most important piece that Brahms ever wrote. It took many years of preparation and experimentation before he was satisfied with the piece. Opus 50, 53, 54, 55 and 56a can all be seen as Brahms' training ground for this symphony as it is extremely likely that the consistently mature and universally admired Beethoven symphonies - especially the 5th - plagued Brahms' sense of self-worth as a composer, and put immense pressure on him to produce equally valuable symphonic music. There is a major similarity to Beethoven's 5th here: the long journey from C minor in the first movement to a triumphant C Major at the Allegro of the last movement. It is difficult to pin down "Brahms style", for it is a mixture of many strong, diverse influences: Bach, Beethoven, Schumann, Reményi as well as his own creative imagination. So, this piece is a combination of symmetry of design, beauty of intellectual thought and romantic feeling. With much hard work, Brahms completed his first symphony in 1876, when he was 43 years old. Hans von Bulow described it as "The Tenth", but we know it today as the first of four great symphonies by a master of form and ideas.

- Programme Notes by Lawrence Beckwith

UNIVERSITY OF TORONTO SYMPHONY ORCHESTRA PERSONNEL

Violin I

Anya Aide, Willowdale
Nancy Borusiewich, Mississauga
Susan Cosco, Vancouver, BC
Trevor Dick, Lantzville, BC
Vicky Dvorak, Toronto
Fiona Huggett, Ottawa
Holly Larson, Vancouver, BC
Moirá McIntyre, Windsor
David McFadden, Guelph
Sarah Newham, Burlington
Marc Sabat, Fredericton, NS
Barry Shiffman, Willowdale
Stephen Sitarski, Oakville
Michael Sproule, Ottawa
Valerie Sylvester, Toronto
Paul Zafer, Don Mills

VIOLIN II

Liz Alford, Toronto
Anita Buttemer, Toronto
Marina Carletti, Toronto
Marie-Andrée Demers, St. Nicholas, PQ
John Douglas, Mississauga
Tracey Finn, Aylmer, PQ
Kenji Fusé, Toronto
Elizabeth Johnston, Mississauga
Laurel Mascarenhas, Toronto
Angela McCullough, Saskatoon, Sask
Ines Pagliari, Toronto
Katherine Roos, Waterloo
Valerie Selander, Deep River
Jane Woods, North York
Joanna Zabrowarna, Toronto
Nicole Zarry, Toronto

Viola

Marie Claude Brunet, Winnipeg, Man.
Rena de Coursey, Saskatoon, Sask
Jonathan Craig, Oakville
Ross Daly, Etobicoke
Eric Fahn, Agincourt
Julian Fisher, Don Mills
Mary McGeer, Toronto
Rifat Qureshi, Don Mills
Sheila Smyth, Toronto

Cello

Janusz Borowiec, Toronto
Laura Jones, Brandon
Joo Won Kim, Toronto
Margot Marlatt, Klamath Falls, Ore.
Claire Pottinger, Ottawa
Sandra Wells, Toronto

Bass

Louis Garson, White City, Sask.
Paul Langley, Toronto
Jean-Pierre Leduc, Toronto
Steven McLellan, Toronto
Jessica Monk, Toronto
Ralf Rohrich, Toronto
Richard Walters, Zweibruecken, Ger.
Jeremy Webster, Toronto

Flute

Jennifer Cluff, Toronto
Tara Cornish, Regina
Christine Feierabend, Oshawa
Teresa Magdanz, Richmond, BC

Oboe

Joanne Allen, Edmonton, Alberta
Genevieve Graham, Toronto
Peter Voisey, Toronto
Stephen Williams, Toronto

Clarinet

Martin Arnold, Toronto
Laurie Bell, Kingston
Scott Naykalyk, Toronto
Ameene Shishakly, Baie D'urfe, P
Brian Simpson, Winnipeg

Bassoon

William Cannaway, Scarborough
Eric DeGray, Morrisburg
Larkin Hinder, Toronto
Wendy Rose, Peterborough

Contra-Bassoon

William Cannaway, Scarborough

Horn

Linda Bronicheski, Sudbury
Mary Lee, Toronto
Madeline Levinson, Orono, Maine
David Parker, Wolfville, NS
Janet Parker, Toronto
Neil Spaulding, Toronto
Jennifer Wilson, Toronto
Colleen Young, Trenton

Trumpet

Valerie Cowie, Toronto
Jonathan Freeman-Attwood, Toronto
Mary Jay Bedford, NS
Craig Penrose, Bothwell, Wash.

Trombone

Eric Anderson, Prince Albert, Sask
John Loretan, Aylmer, PQ
Lee Ann Milliken, Guelph